

ISSUE #16

\$2.50 U.S./\$3.00 CAN.

THE LUCASFILM F·A·N·G·L·U·B



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**SEAN
PATRICK
FLANERY**
Young Indy Speaks!

PLUS:
STAR WARS
Returns to Comics!

THE FAN FORUM



...The *Young Indiana Jones Chronicles* television series is a welcome break from the mindless string of sitcoms and cop shows which network television dumps onto the screen.

Previous to watching the show, I was interested in Indiana Jones, but not quite a fan. The series' thoughtful treatment of the character and the historical venues in which he is placed have hooked me.

Robert A. Effisimo, Petaluma, CA

...The *Young Indiana Jones Chronicles* was nothing short of spectacular. I thoroughly enjoyed it. The balancing act between coming of age and action was great. *The Curse of the Jinxed* was too good for TV, but I'm glad we can see Young Indy expand and turn into the hero you see in the movies and not having to wait 3 to 5 years for a new adventure which would only be a pint-size Indy doing what the movie hero already has done. This series will be much more enjoyable in the long run if it lasts through the horrible *Nielsen*, which have destroyed countless good television series. It's very different to see George Lucas and company working on a TV show. My family and I really get into it. It was just like an old serial at the cinema but on TV, of course. The Young Indy actors got me involved. The direction, stunts and score, that would make John Williams proud, were very good for a TV show. The second hour of the premiere was a real treat — having the subtitles was a good idea. It showed that Indy took T.E. Lawrence's advice about learning different languages. I'm glad Lucas set out to film on real locations, although unbelievably expensive. I especially liked the scene where Indy at 9 years old, with his teacher, climbs the pyramids of Egypt. There are only so many things I can say about a TV show like this; all I can say is keep up the good work.

On a different note, issue #14 made me happy since I am a Nintendo freak. I proudly own a copy of the *Star Wars* Nintendo game and it does the original movie justice. My brother and I have really been challenged by this game.

I am also pleased to see George Lucas in charge of the war movie, *Redtails*. It looks to be one of the most



original of all films Lucasfilm has produced. I am glad to see African/Americans portrayed realistically as they work to help the country during a war. In the update of the movie, I read they flew 1500 bombing runs through Europe, Sicily and Africa without losing a fighter — that's an achievement in itself. Please give us more articles on this new exciting movie project.

Phillip Di Giacomo, Phoenix, AZ

...After watching the premiere of *The Young Indiana Jones Chronicles*, I had to write and say how much I liked it. When all the publicity came out I wasn't sure what to expect. I have to admit knowing that Harrison Ford wouldn't be in it, and the show wouldn't have some of the same elements of the movies, made me uncertain of whether I would like it or not.

I think George Lucas did a wonderful job. The casting choices were very good. Corey Carrier, Sean Patrick Flanery and George Hall did great jobs as Indy. They portrayed him as the public probably would imagine Indiana Jones at 9, 17 and 93.

The quality of the show is excellent. It's more like a movie than a regular TV show. This is one show that the whole family can watch. Not only do people get to find out more about history, they get to find out more about their favorite movie character as well.

It's not hard to see why George Lucas' productions (some of the most popular in history) are so loved. It will be fun to see what happens with this new show. I'm also sure everybody is wondering how George Lucas will continue both the *Star Wars* and *Indiana Jones* sagas.

Lynne Feuerstein, Sandusky, OH

...Television with an ethic, with a vision, with a moral imperative. I am astounded that *The Young Indiana Jones Chronicles* got on the air. Familiarity with the enjoyable, but serial/comic book-style thrill-a-minute film trilogy will not prepare one for this thoughtful, intelligent, sumptuous, and (dare I say it?) educational show. I've been blown away by the pilot and, especially, by the very brave boy's game version of warfare for a genteel young-love story at the core of which was addressed the topic of women's suffrage! And addressed with all due seriousness at that! Unlike the frenetic Indy films, this series takes time to tell its story in a most unique and ingenious fashion.

George Lucas deserves tremendous credit for this gift to the viewing audience. The opportunity afforded by the brilliant concept of the particular narrative form chosen is nothing less than an overview of the big picture of this entire extraordinary century. We see it through the varied perspectives of the same character at three very distinct moments in his long life which embraces the entire century. The elderly Indy with his eyepatch and scarred face (will we ever learn how that happened?) reminiscing to provide us with the world through the eyes of a child at the cusp between the Victorian and modern eras and through those of a young man learning some very important lessons and coming into his own. All of this filtered through the sagacity and wisdom provided by time, age, experience and distance.

The inclusion of historical figures and incidents is

seamlessly woven into the fabric of the show with well-cast cameos. It's not gimmick and it's not over-done. So far it's been delightful. If this series can't give kids an appreciation of history, then nothing can. Also, unlike the film series, we've seen nothing mystical or supernatural yet and I almost hope that trend continues. The history itself is exciting enough.

This is the best-looking, most detailed, handsomely art-directed thing I've ever seen on network television. It is the sort of stuff we used to say, before the mini-renaissance in quality television (which, unfortunately, seems to have peaked), that it's simply "too good for television" or for "American" television specifically. This series almost approaches the scale and production values of *Brideshead Revisited* or *The Jewel in the Crown*.

Mr. Lucas was savvy enough to hire one of the major forces behind *Upstairs, Downstairs* to pen the impressive second episode which featured a typically fine (though brief) performance by Vanessa Redgrave and, once again, the formidable Ms. Margaret Tyzack as Indy's equally redoubtable tutor. Perfect casting. Utterly perfect. This series has such style, class, and grace — how long, we have to ask, can it be expected to last on commercial television? If ABC pulls the plug on this, as they have so often recently on their so-called "quality" programs, then I would hope Mr. Lucas would place it in syndication (as was originally, I believe, intended) as is Paramount's other show of great quality, *Star Trek: The Next Generation*.

Young Indy is worthy of running on PBS or A&E. It's the finest produced "classic" for young people (though one of those true rarities — something that really is perfect for "the entire family") since PBS' gorgeous *Anne of Green Gables*. I suggest you add it immediately to your list of quality programs.

Jeanna F. Gallo, Hagerstown, MD

...I was seven years old when *Star Wars* was first released in 1977. Subsequently, I have been a fan club member since issue number ten, and I would like to express my admiration for the club magazine, as well as the club as a whole. Like Lucasfilm-inspired projects, both the magazine and the club are top-notch. I, like most fans of Lucasfilm, am eagerly awaiting the prequel trilogy to the original *Star Wars* trilogy. There are a few questions I have concerning the upcoming *Star Wars* films, as well as a few questions about other Lucasfilm projects past and present.

Firstly, concerning the new *Star Wars* films, I have read various conflicting articles that have stated that the first of the new films will be released by 1997. However, I have also read that the entire new trilogy will be completed by 1997. In addition, I have heard that the production and release schedules for the new films will be based on the success and the length of *The Young Indiana Jones Chronicles*. What is fact and what is fiction? Can you please clear up these questions for me?

Finally, I recently saw a report on one of my local newscasts about an airport disaster emergency training drill that Lucasfilm was involved with recently at a California airport. I have also seen the PBS special that explained how ILM pioneered a new form of computer generated three-dimensional x-ray technology for the medical field. I think that it is important to point out that Lucasfilm is far more than just a movie production company. They are reaching out beyond the world of movies and applying their special brand of know-how to different areas that are important to mankind. There are no other production companies like Lucasfilm, and there is certainly no other filmmaker like George Lucas, who places the value of education above all else and integrates that view into every project he creates.

Bob DeMovie, Chicago, IL

Dear Bob: Thank you for your letter. Your questions regarding new *Star Wars* films will be answered next issue (#17) when we present an exclusive interview with George Lucas, who was awarded the Thalberg Award at the Academy Awards in April.



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Issue #16, The Lucasfilm Fan Club Magazine (ISSN 1041-5122) is published quarterly for \$9.95 per year by The Lucasfilm Fan Club, Inc., 337 State St., Suite C, Aurora, Colorado 80011 USA. Second-class postage paid at Aurora, Colorado. POSTMASTER: Send address changes to The Lucasfilm Fan Club, PO Box 111000, Aurora, Colorado 80042. Test Copyright ©1992 The Lucasfilm Fan Club. STAR WARS, WILLOW and INDIANA JONES are Registered Trademarks of Lucasfilm Ltd. TM & © 1992 Lucasfilm Ltd. All Rights Reserved. Photo Copyright ©1992 Lucasfilm Ltd. Printed in the USA. Reproduction in part or in whole is strictly forbidden. Subscription rates: \$9.95 US, \$12.00 Canada, \$21.95 Foreign for one year. Single copies of the latest issue are available for \$3.00 ppd. Rates are subject to change without notice.

YOUNG INDY RENEWED FOR SECOND SEASON!

Lucasfilm Ltd. and ABC announced recently that *The Young Indiana Jones Chronicles* has been renewed for the 1992-93 television season. Robert A. Iger, President of ABC Entertainment called *Young Indy* "one of the best shows on TV," and cited the series' extraordinary quality and George Lucas' ongoing passion for, and commitment to, the series as prime reasons for the pickup. Iger announced that ABC will be airing a new two-hour movie, along with 13 new episodes for next season, bringing the total of *Young Indy* episodes to 23. Iger indicated that he was inclined to move the show to an 8:00pm time slot for next season.

Young Indy's demographics have shown a remarkable popularity with kids and teen viewers. In its inaugural 6-week run on ABC, *Young Indy* scored an impressive 12.7 rating with a 32 share for kids, while teens had an overall rating of 10.2 with a strong 26 share. A rating is defined as a percentage of people across America on a given night, while a share is the percentage of people watching TV on a given night. Press has been overwhelmingly positive for the series with *New York Post* columnist David Bianculli stating that "*Young Indy*" has quickly developed into a wonderful show" and "has become a fine series" with "challenging historical perspectives." *St. Louis Post Dispatch* Columnist Eric Mink, in a nationally syndicated article, said that "*Young Indy* has lived up fully to its early promise...becoming by far the most ambitious, challenging and rewarding prime-time program on the air for young people."

The Young Indiana Jones Chronicles is also the buzz around Europe. The series will be airing in most European countries in the coming year. "Everyone loves George Lucas' intention of simultaneously educating and entertaining young spectators," said the Italian newspaper *La Repubblica*. Foreign licensing is underway as well to create a multitude of products for fans to buy. Here in the United States, many *Young Indy* products have hit the shelves and there is much more to follow. There are over 30 licensees for the show and Lucasfilm Licensing is very busy developing new *Young Indy* collectibles. Dark Horse and Disney Comics will be producing and distributing *Young Indy* comic books which will be coming out in a 12-part series based on the first season's episodes. Disney has repackaged the same material into a 48-page graphic novel format as well. Bantam Books has already released a book on the making of the series with two *Young Indy Choose Your Own Adventure* titles just out in book stores. In addition, LucasArts Games announced they will be producing two *Young Indiana Jones Chronicles* video game products which are due out for Christmas. One for the Nintendo Entertainment System by Jaleco, and the other is for the



Indy's Adventures Will Continue!

Genesis System by Sega. While not based on specific plots of episodes, the video games take their inspiration from the show and are rich in historical and visual detail. In one scenario, for example, Indy must negotiate his way through a French chateau that has been painstakingly recreated for the game.

Schools across the country have been using a Viewer's Guide to *The Young Indiana Jones Chronicles* — interactive study guides, educational videos, and a classroom poster — supplied by ABC, to discuss various social studies topics, i.e. history, ethnic studies, politics, religion, ethics, family relationships and geography as they relate to diverse cultures in different eras. The series also is a springboard for creative and expository writing, art projects and sociological and anthropological exploration.

The publicity campaign for *Young Indy* has been unprecedented in both its size and scope for a first run network television show. By the time *Young Indy* hit the airwaves for its March 4th premiere ABC had run 917 GRP's worth of the show's on-air promotions (gross rating points). This figure translates into close to 900 million impressions registered in the homes of television viewers across the country. McDonald's ran one of the most impressive promotional campaigns in recent memory last Christmas when it sold out of its entire inventory of millions of *Indiana Jones* movie video cassettes. Each cassette included the 1.5 minute trailer for the

new series. In addition, a dedicated *Young Indy* McDonald's spot ran in youth time slots through May 7th. *TV Guide*, the most widely read magazine in the country, has given wide exposure for *Young Indy* with its splashy 5-page photo feature in its February 1st edition and a cover story written personally by George Lucas in its February 29th issue. Lengthy feature articles on the series have appeared in *Time Magazine* and *The New York Times*, *Wall Street Journal*, *Los Angeles Times*, and *USA Today*. In addition, profiles of George Lucas and the cast of the series have appeared on the likes of *Entertainment Tonight*, *Good Morning America*, *CNN's Showbiz Today*, and *MTV*.

With a second season of *The Young Indiana Jones Chronicles* now in production, you can look forward to the same combination of adventure and enlightenment that marked the first season. Highlights from the next season include: SPAIN 1917: During World War I, Indy travels to Barcelona as a spy. He goes undercover as a dancer in the *Bullet Rousse*. Needless to say, this leads to a lot of comedic mischief in this beautiful Catalán city. RUSSIA 1917: In July of 1917, Indy is sent to Russia as an attache for the French embassy. He becomes involved with a group of students who are fed up with the current political system and want to bring about a change. During his stay in Russia, Indy attends a speech by Lenin and witnesses the birth of Communism. CHINA 1910: As a young boy, Indy travels to Peking with his mother and Miss Seymour. While visiting the Great Wall of China, Indy becomes deathly ill. Forced to take shelter in the home of a Chinese family, Indy's mother reluctantly calls upon an acupuncturist to save her son's life.

Look for these and more exciting adventures next season on *The Young Indiana Jones Chronicles*! ■



EXCLUSIVE INTERVIEW

SEAN PATRICK FLANERY

THE FURTHER ADVENTURES OF YOUNG INDIANA JONES

By Dan Madsen

As the dashing, heroic seventeen year-old Indiana Jones on *The Young Indiana Jones Chronicles*, Sean Patrick Flanery shows us how the archaeologist/adventurer we all know came to be. Indy has seen more of the world than the average teenager. Leaving home to join the Belgian army during the fighting of World War I is only one of the many unusual circumstances Indy finds himself in. He learns many valuable lessons about the horror of war, the incredible wonders that history holds, and the joy and pain of love. The young adventurer is given a rare firsthand education of the world.

The same could easily be said for actor Sean Patrick Flanery. Before his involvement with *Young Indy*, Sean had never been out of the country. Now, he has traveled all over the globe filming the series. He's been given a rare education of the world not so unlike Indiana Jones himself. For Sean, the world has become a much more familiar and friendly place.

Born in Lake Charles, Louisiana, and raised in Houston, Texas since the age of three, Sean was bitten by the acting bug while attending the University of St. Thomas in Houston. After performing in several plays and various local productions, he decided to make a move to Los Angeles to pursue acting as a full-time career. He worked in several Disney projects including *My Life As A Babysitter*. He

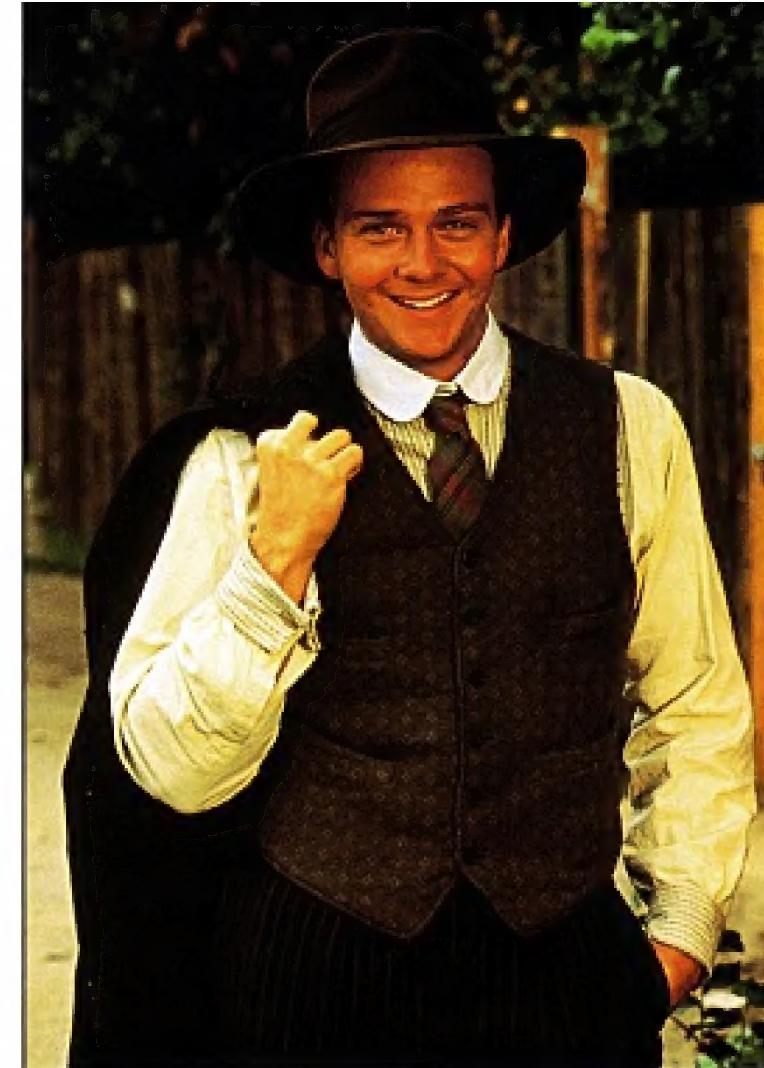
supplemented his income, like many actors, by waiting tables. Then, his big break happened. He was called in to audition for the role of the 17 year-old Indiana Jones for George Lucas' new series. As they say, the rest is history.

Sean is a friendly and likeable young man who hasn't let success go to his head. He values, above all else, his friends and family and enjoys doing the very same things he did before his new-found success. However, his star is on the rise and he is one actor you'll be seeing much more in the future, including the second season of *The Young Indiana Jones Chronicles*.

The Lucasfilm Fan Club talked with Sean recently in Los Angeles while he was in between shooting the first season and second season of *Young Indy*.

Sean, what inspired your interest in acting?

Well, I was going to the University of St. Thomas in Houston, Texas, and I saw this beautiful young girl going into the drama department. I decided then and there that I was going to drop English and sign up for drama! So I did and I fell in love with acting. I did a lot of plays around Houston and some films — whatever would drift through the area. I decided when I finished school that I was going to split out to Los Angeles and pursue films.



Most people that go out to L.A. to pursue an acting career never make it. Were you worried about whether you could make a living in the acting profession?

I'm a firm believer that if you have a passion for something and you want it bad enough that there is nothing in the world that can stop you. If you go out and make something happen, it will happen. But if you sit around and wait for things to happen, chances are that you won't get what you want.

Do you recall watching *Raiders of the Lost Ark*?

Oh, I must have been 10 years old when I first saw it. But that was the most exciting film I had ever seen at that time. When the ball was chasing Harrison Ford down the tunnel — I was screaming! That was one of my first adrenaline rushes!

It must be strange now, 11 years later, to be playing that same character, albeit at a younger age.

I had no concept of what would happen at the time. When I was 10 years old I didn't even know that I would be an actor. But it is a trip that now I'm playing Indiana Jones for a new generation of fans.

How did your family and friends react to your being casted as the young Indiana Jones?

Well, my mom was really the only one I told. I didn't tell any of my friends that I got the part. My mom was ecstatic but, then again, I was already a star in her eyes with the first play I did at the University of St. Thomas. When the newspaper would run a picture of me and say anything about me doing a local play, in her eyes, I was bigger than Sylvester Stallone! I was THE one and only! She was always excited about anything I did.

Now that you have been seen on television as Indiana Jones and your face has been appearing in magazines and newspapers all over the country, how have your friends been treating you?

They're all happy for me. A lot of people always say that your friends are going to change after you become famous but so far nobody has changed. Everybody is the same, they're all happy for me. We still do the same things we used to do. I got off the plane here in Los Angeles after filming the first season and my friends were there to meet me and they said, "Hey, let's go do this and let's go here" and so on. We did all the things we used to do. I've read so many stories about how there's this big class system that defines friends and it takes them away but that's just a bunch of bunk! It may happen with people who weren't really your friends but nobody has changed in my life. I'm still the same guy and I still do the same things in my free time. I'm sure the people who are going to change are not the people I care about anyway.

I understand that before this series you had never been out of the United States. Is this true?

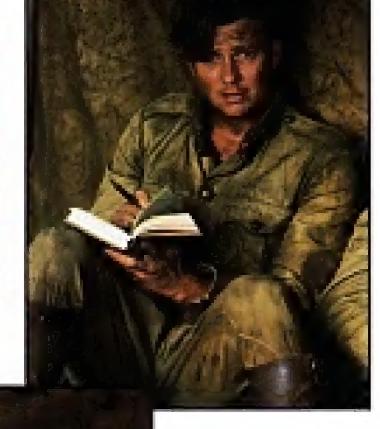
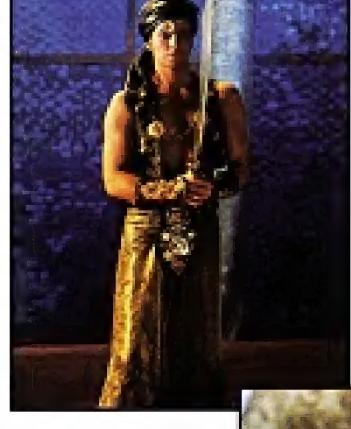
Yes, that is true. Actually, I had been to Mexico and Hawaii but that was it. But I had never been to Europe or Russia or anything like that. I didn't even have a passport before I started this series. Just like Indiana Jones on the series, I, too, have been given a passport to see the world through this show. Traveling like I

have really gives you a proper definition of media blur — for instance, there are so many things you hear about what's going on in Russia, but until you get over there, you have no concept about what's real and what's not.

What do you think you've gained the most by seeing the world?



"Two years ago I would never have imagined that I would be traveling all over the world filming a television series," says Flanery. "It's just something you don't really comprehend . . . this past year has been the most incredible time of my life."



I think I've gained a knowledge of people and humanity. I've learned what real people are about and the effects different cultures can have on society and the effects of technology.

Now that you traveled all over the world, do you view the world as a friendly place or an unfriendly place?

It is a very friendly place. There are some places that are more friendly than others but, for instance, Prague, Czechoslovakia, is one of the warmest, most beautiful cities I have

ever been to. It's got the best people, the best buildings — if my eyes had tongues the city would be a huge chocolate bar! Prague has been my favorite place to visit out of all the locations we've been to. There is a huge influx of commerce that is rapidly changing the city and it is in such a state that now is the perfect time to see the place. The people are so warm and open, and the girls are flawlessly gorgeous! It's the place to be right now.

Which country that you visited did you find most difficult?

Africa without a doubt. We were out living in tents and there was no one under 40 years old for me to talk to. The electricity would go off at six. When we would wrap everyday, the crew and the rest of the cast would go off to the bar and I'm not a drinker so I wouldn't really know what to do with my time. I would basically just wait around for the next day's filming. I was constantly trying to overcome the incessant boredom unsuccessfully for two months. I brought some of my favorite cassettes but after a few days you've

worn them out. I brought three books and read them cover to cover at least 18 times! I could do a thesis on Oscar Wilde because I read so much of his work over there.

What was your first meeting like with George Lucas?

It was really different. We just talked about cars and stuff. The first time I met him was at Amblin Entertainment for the first audition and we talked a little bit about the character and what he wanted. We had a nice conversation. After I had been casted I met him again in London and we hung out for a bit and discussed the magnitude of the show, his expectations and so on.

Sean, what do you think you've gained the most from this series as an actor?

Probably knowledge. Technically, I now know camera angles, eye lines, direction, all kinds of things. I've worked so closely with each and every director — top name directors. I never dreamed I would work with. I've

worked with some pretty talented actors as well — we had people like Vanessa Redgrave who were playing second fiddle to me! And, you know, who am I? I was working with some really great people and I've learned a lot from them.

How closely is Indy's personality to yours?
180 degrees. We're opposites. Indy tends to get wrapped up and so focused on one thing. A lot of the extraneous circumstances get blurred and he gets himself trapped a lot of times. He's a very forgiving guy and he doesn't look at the whole scope and picture of things and it gets him in trouble and then he has to use his cunning and resourcefulness to get out of it. He's very naive and you can tell he's learning.

What have you found most challenging about working on this show?

Actually, it's just being away from home for that length of time and not being able to talk to a soul — having no one there under the age of 40. Working 7 days a week, sometimes 17 hours a day, is one of the most trying things!

What have you found most enjoyable?

Just going to all these different places, seeing these different cultures. Having a day off in Barcelona, Spain to go wander around by the beach and look at all the people. Two years ago I would never have imagined that I would be traveling all over the world filming a television series. It's just something you don't really comprehend. You never even think about things like that and then they just happen.

Have you had much of a chance to talk with the other actor playing young Indy, Corey Carrier?

Our paths really don't cross at all. I've seen him a total of about two weeks throughout the whole year.

Are we going to see Indy use his bullwhip more in future episodes?

Yeah, he will. But he acquires his bullwhip later on in life.

Have you heard if Harrison Ford and Steven Spielberg have seen the show and their reaction to it?

I heard that they both have seen it. I met Steven Spielberg. He came out to Prague and he gave me some feedback. He was very approving of what we're doing. But I think they both like the

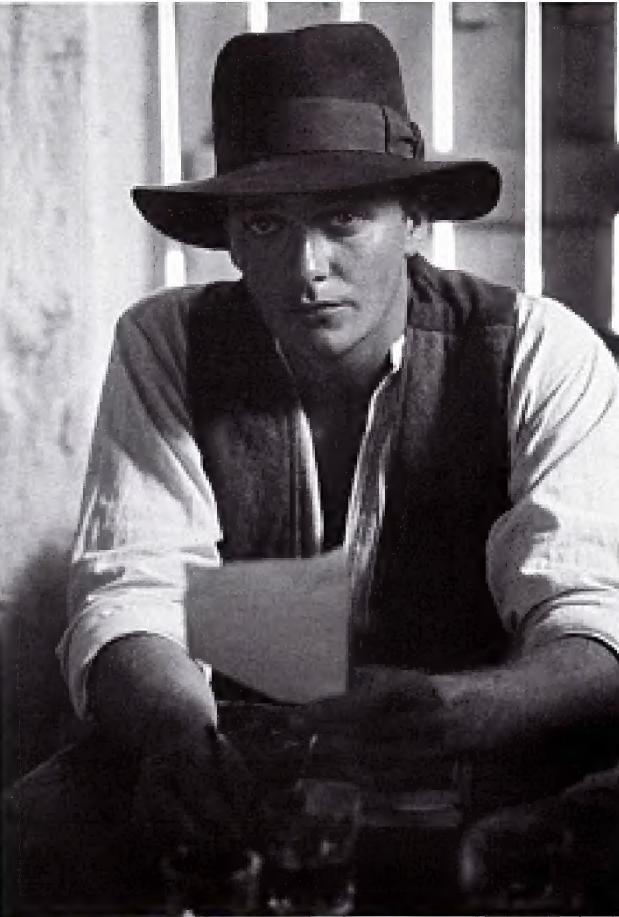
show.

Has the celebrity of starring on a television series started to affect your life yet?

Yeah, but it's all been positive. I've had people stop me and say, "Hey, aren't you Indiana Jones?"

Is there such a thing as an average day on the set for you?

No, not really. Everything is completely different. The locations are completely different, the circumstances are different. The



"I've had people stop me and say, 'Hey, aren't you Indiana Jones?'"

hours vary completely. The characters even vary. The only thing that stays the same is the fact that I am on the set and the cameras are on the set. The hours vary because it depends on whether we're doing interiors or exteriors. If we're doing exteriors and we need sunlight then we start at dark, prepare make-up and get the cameras set up and we're prepared to start rolling the minute the sun comes up and we wrap the minute it gets too dark to film. If we're doing interiors then we start at 1:00 in the morning and practically wrap at one in the morning. (Laughter) A lot of times I have no concept as to what month it is, what day it is...anything.

What do you find most interesting about the time period Young Indy lives in?

There was a lot happening right then. It was the beginning of industry, there was World War I going on, there were political parties that were just being formed, there was a lot of new decisions being made that would affect the United States as well as every other country right up to today's time. It was a time packed with events and inventions. There was a lot of stuff going on.

What do you enjoy doing in your free time?

I like to do all kinds of things. I hang out with my friends, I like the beach and I love to surf.

If you could invite anybody, living or dead, to your fantasy dinner party, who would you invite?

Elvis Presley, the king of rock and roll! I really love his music and I like the things he was about.

Would you call yourself a risk taker?

Some people call me stupid! Sometimes I take too many risks. If you want something, sometimes you just got to go out and do it.

If you could travel back through history, which time and place would you visit?

The 50's. So I could hang out with the king of rock n' roll. (Laughter) But the 50's was just such a cool time — the cars, the people, the style, the music — it all had a unique feel to it. I really like the image of the 50's.

Young Indy is really a hero to many kids. Who are your heroes?

When I was about 10 years old, all I wanted was the *Live* album by Elvis Presley. He was my idol. That was the only thing I wanted for Christmas and I got it. I looked up to Elvis. My heroes in life are Elvis Presley and Speed Racer. Do you remember the cartoon *Speed Racer*? He dated Trixie and she was the freshest little bucket of bolts on the road! (Laughter)

Sean, in conclusion, finish this sentence, "Of the years I have lived, this past one has been the most..."

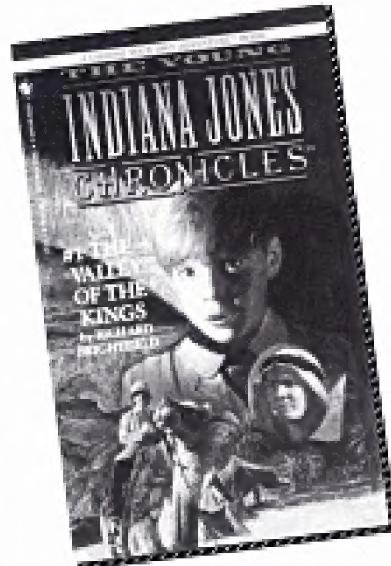
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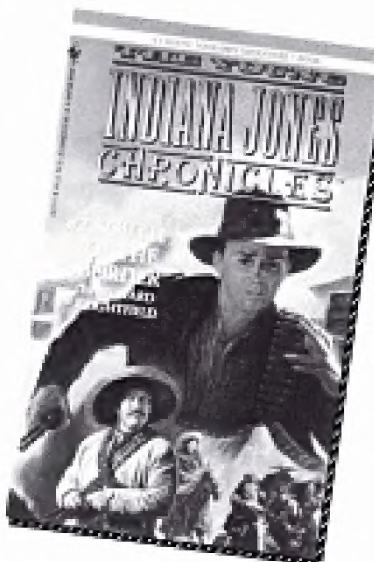
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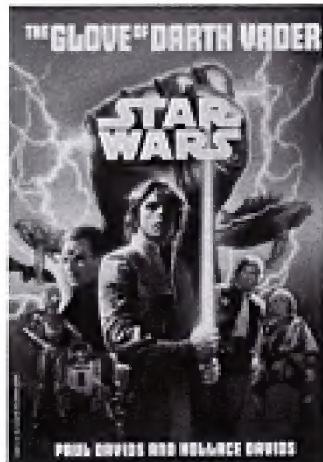
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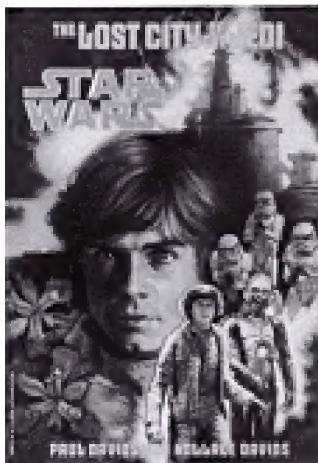
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UNCOVERING THE HISTORY BEHIND YOUNG INDY

By Dan Madsen

Through the course of *The Young Indiana Jones Chronicles*, Young Indy comes face to face with some of the greatest people in the history of the 20th century: he learns about the value of life from Albert Schweitzer, he learns about love from Sigmund Freud, art from Picasso and archaeology from Lawrence of Arabia, just to name a few. Like Indy, we discover that these are exciting, captivating people, driven by powerful ideas and ideals.

The series brings these historical figures to life for us as we learn what made these colorful characters legendary. The following feature uncovers some of these real "people from the past" that Indy meets and lists their historical accomplishments. What have these people done to reserve such an important place in the history books? Hopefully, you'll find some of these people so fascinating that you'll want to read more about them. Of course, your local library is the best place to start uncovering the exciting events in history and the people who were instrumental in putting those events in motion.

T.E. LAWRENCE (LAWRENCE OF ARABIA)

Lawrence of Arabia was probably one of the most adventurous personalities of World War I. He was a British soldier, archaeological scholar and writer whose book, *The Seven Pillars of Wisdom*, published in 1926, described his exploits in Arabia. An aloof scholar forced to be a man of action, he fought for Arabian independence and became a hero to the Arab people.

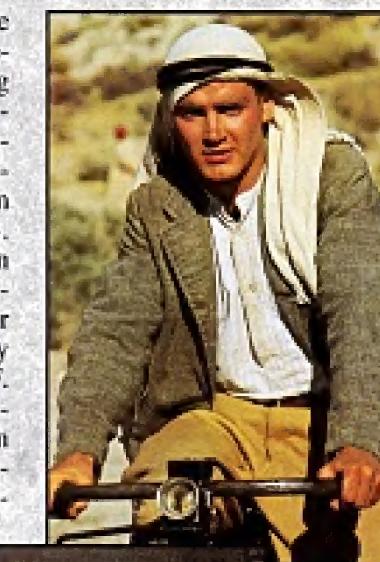
Born in Tremadoc, Wales, Thomas Edward Lawrence (he preferred the initials to the names) was always interested in history. He had what could only be described as a passion for the past and began his interest by studying medieval military architecture as he traveled to France in 1909 and later to Syria and Palestine where he worked within the historical settings of the crusader castles.

As the protege of the Oxford archaeologist, D.G. Hogarth, Lawrence acquired a traveling fellowship from

Magdalen College and joined an expedition excavating the Hittite settlement of Carchemish on the Euphrates River from 1911 to 1914. While there, in early 1914, Lawrence along with Sir Leonard Woolley and Captain S.F. Newcombe, explored Northern Sinai, on the Turkish frontier, supposedly as a scientific expedition, when in reality, it was more a map-making reconnaissance from Gaza to the Turkish-held city of Aqaba (at the northernmost tip of the Red Sea), destined to be of almost immediate strategic value.

The year was 1914 and World War I had begun. Lawrence was working as an archaeologist for the British government. Because of his experience in the Middle East, he was sent to Egypt to head the military intelligence department. Lawrence spent almost a year interviewing prisoners, drawing maps, receiving and processing data from agents behind enemy lines, and producing a handbook on the Turkish Army.

Later on, at the age of 30, T.E. Lawrence was promoted to the rank of colonel and helped organize the Arab revolt against the Turkish Ottoman Empire. He was sent as a military agent to unite the Arab tribes against the Turks, who were oppressing them — it was during this time that he became passionately devoted to the Arab cause,



Top: actor Joseph Bennett as T.E. Lawrence in the two-hour Young Indy premiere. Below: T.E. Lawrence (left) and brothers Frank, Arnold, Bob and Will in 1910.

even donning Arab dress. He became heavily involved in the Arab rising and had much success as a leader of daring guerrilla raids. In his own small corner of the Arabian Peninsula, he became the guerrilla factions brains, its organizing force, its liaison with Cairo, Egypt, and its military technician. The British supplied him with guns and gold so he could continue to undermine the Turkish position in the Middle East. His military and diplomatic genius led to the defeat of the Turks and the entry of the Arabs into Damascus, the capital of Syria.

However, Lawrence, being physically and emotionally exhausted, having forced body and spirit to the breaking point one too many times, refused all honors and decorations. But the Arabs hailed him as a hero, and became known as the "uncrowned king of Arabia."

In 1921, Lawrence was wooed back to the Middle East and became advisor on Arab affairs to the British Colonial Office. But he was unhappy; a very private man, he had become increasingly uncomfortable with his fame, and resigned from the post the following year. Later, in 1922, Lawrence enlisted in the Royal Air Force under the assumed name J.H. Ross. Apparently, he was more than happy to lose himself in the ranks of the Air Force, away from all the notoriety, and also to acquire material for a new book. However, shortly after he joined, his identity was discovered. Finding reinstatement impossible, Lawrence looked around for another service and transferred to the tank corps under the name of T.E. Shaw, a name he claimed to have chosen at random, although one of the crucial events of his postwar life was his meeting in 1922, and later friendship with, writer George Bernard Shaw.

In 1925, Lawrence returned to the Royal Air Force. He legally adopted the name of T.E. Shaw and worked on improved designs for high-speed seaplane watercraft, testing them in rigor-

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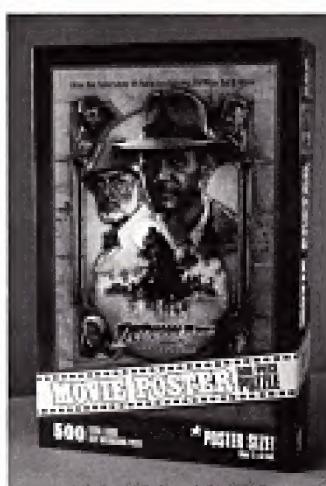
(L73) *Indiana Jones and the Last Crusade* — \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.



Indiana Jones and the Last Crusade Postcards (L56)

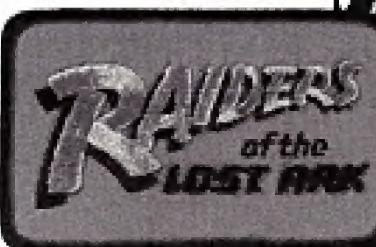
21 different 4 x 6 inch full-color postcards with scenes from *Indiana Jones and the Last Crusade* make this set of postcards an exciting addition to your Indy collection. Price:

\$15.00/U.S., \$16.00/CAN., \$17.00/FOR.



Indiana Jones and the Last Crusade Puzzle (L67)

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(L71)



(L72)



(L73)



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NEW!! Star Wars Novel Cover Poster (LP17A & B)

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NEW!

New!! Star Wars/ Darth Vader T-Shirt (L95)

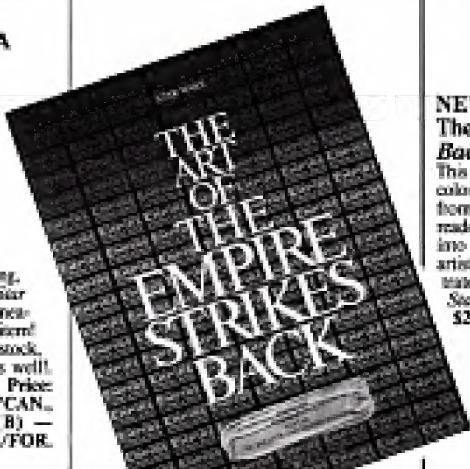
Enter into the dark side of the Force when you wear this black, pre-shrunk, 100% cotton, special "foil" printed T-shirt with Darth Vader and the Star Wars logo printed in "foil" blue, silver and gold. One of the best Star Wars shirts ever produced! Available in adult sizes S, M, L & XL. Price: \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.



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This gorgeous 176 page book features full-color pre-production illustrations and photos from the blockbuster film. It displays for the reader all the pre-production art that went into the design and look of *Empire* by such artists as Ralph McQuarrie. Lavishly illustrated, this is definitely a MUST for your Star Wars collection! Price: \$19.95/U.S., \$20.95/CAN., \$21.95/FOR.



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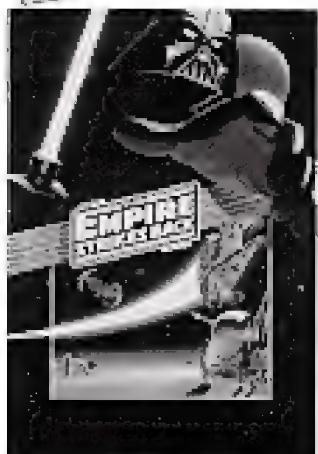
(L196)

(LP9)

All posters measure 27 x 41 inches unless otherwise indicated, and are mailed in a sturdy tube.

10th Anniversary *Star Wars* Style-B Poster (LP9)

This beautiful limited edition Drew Struzan poster is printed on 100% rag archival paper, and is a perfect addition to any collection. Get it now! Price: \$50.00/U.S., \$51.00/CAN., \$52.00/FOR.



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Artist Gary Noble created this poster over ten years ago, but was never reproduced. Add it to your collection now! Quantity limited. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.



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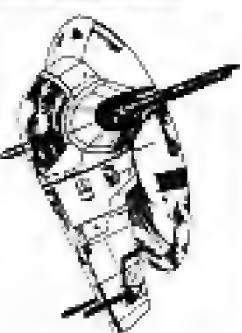
Empire Strikes Back Poster (LP12)

This beautiful 24 x 36 inch poster featuring colorful artwork of the *Empire Strikes Back* is a perfect addition to any collection. Price: \$40.00/U.S., \$49.00/CAN., \$50.00/FOR.

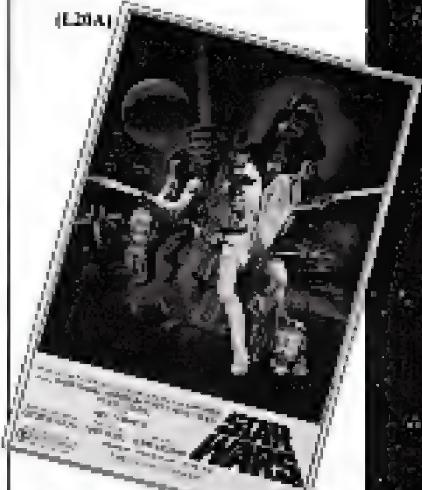


10th Anniversary Empire Strikes Back Gold Mylar Poster (LP5)

This gorgeous poster has been limited to 500 to keep them a very rare collectible. Order now! Quantity limited. Price: \$100.00/U.S., \$101.00/CAN., \$102.00/FOR.



(LP10A)



NEW!

Return of the Jedi Cast Poster (LP14)

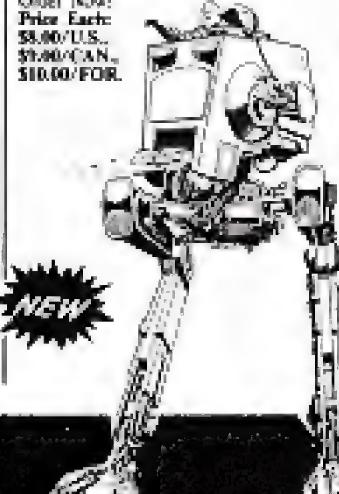
Help crush the Empire when you buy this Jedi Poster, featuring the heroes of the rebellion of Endor. Price: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



(LP10B)

Star Wars Trilogy Movie Posters (LP10A-C)

These are 24" x 36" inch reproductions of the release poster from our favorite film trilogy. Order Now! Price Each: \$10.00/U.S., \$10.00/CAN., \$10.00/FOR.



ous trials and developing a technical manual.

T.E. Lawrence's life came to an end on May 13, 1935 in England when he was involved in a motorcycling accident. He died six days later without regaining consciousness.

Lawrence's life was retold to moviegoing audiences in the 1962 epic film, by director David Lean, appropriately titled, *Lawrence of Arabia*, starring Peter O'Toole.

In *The Young Indiana Jones Chronicles* two-hour Movie Of The Week, Young Indy comes face-to-face with T.E. Lawrence in Egypt as they work together to discover who stole the "sacred Jackal with eyes of fire" from the tomb of Kha. Indy grows quite fond of this adventurer/archaeologist and probably patterns himself somewhat after this man. "I was rather excited at the prospect of playing Lawrence of Arabia," says Joseph Bennett, the actor who brought the legendary character to life. "He was an incredibly interesting and romantic character. He had a devil-may-care kind of attitude. He did so much in such a short time. It was quite incredible that he was an archaeologist by the age of 22. He was one of the leading archaeologists, second only to Hogarth. We portrayed Lawrence as somewhat of a swashbuckler, which perhaps is not completely true. There is a lot of myth about Lawrence: in the film, *Lawrence of Arabia*, he's blond, and very tall, when in reality, he was only 5'6". I think our portrayal of Lawrence kind of marries the discrepancies between the film and the real man."

Whether in the movies, on the television series or in real-life, T.E. Lawrence had a life full of adventure and is known all over the world today as the legendary *Lawrence of Arabia*.

PANCHO VILLA

Pancho Villa was a Mexican revolutionary and guerrilla leader who became a rebel general. After the fall of Mexican President Porfirio Diaz in 1911, Villa sought to control the country. He engaged in civil war and banditry in a restless time in Mexican history.

Villa was born June 5, 1878 in Rio Grande, Zacatecas, Mexico. He was the son of a field laborer, and was orphaned at an early age. After killing one of the owners of the estate on which he worked, for an assault on his sister, he was forced to flee to the mountains where he spent his adolescence as a fugitive.

In 1909, Villa joined Francisco

Madero's uprising against the dictator of Mexico, Porfirio Diaz. During the rebellion, Villa, who lacked a formal education but had learned to read and write, displayed his talents as a soldier and organizer. Combined with his intimate knowledge of the land and the people of northern Mexico, these gifts enabled him to place at Madero's disposal a division of trained soldiers under his command. After the success of the Mexican revolution, Villa remained in the irregular army.

In 1912, during the rebellion of General Victoriano Huerta, Villa aroused the suspicion of General Victoriano Huerta, who condemned him to death, but Madero ordered a stay of execution and sent Villa to prison instead. But Villa was not one to accept imprisonment. In November, he escaped and fled to the United States. After Madero's assassination in 1913, Villa returned to Mexico and formed a military band of several thousand men that became known as the famous Division of the North. Combining his force with that of Venustiano Carranza, Villa revolted against the increasingly repressive and inefficient dictatorship of Huerta, once again revealing his military talents by winning several victories. In December, 1913, Villa became governor of the state of Chihuahua and with Carranza won a decisive victory over Huerta in June 1914. Together they entered Mexico City as the victorious leaders of the revolution.

Rivalry between Villa and Carranza, however, soon led to a break between the two, and Villa was forced to flee Mexico City with the revolutionary leader Emiliano Zapata in December 1914. Badly defeated by Carranza in a series of battles, he and Zapata fled to the mountains of the north. But in order to demonstrate that Carranza did not control northern Mexico, Villa executed 16 U.S. citizens at Santa Isabel in early 1916 and soon thereafter attacked Columbus, New Mexico. President Woodrow Wilson had, in the beginning, encouraged Villa. But after hearing reports of Villa's brutalities, Wilson turned to Carranza. Villa retaliated against Americans in Mexico by stopping trains and shooting those on board. Because of the Columbus, New Mexico, incident, President Wilson sent an expedition, under the command of General Pershing, to that area, but, because of Villa's popularity and intimate acquaintance with the terrain of northern Mexico and because of the Mexican government's dislike of Pershing's presence on Mexican soil, it proved impossible to capture Villa.

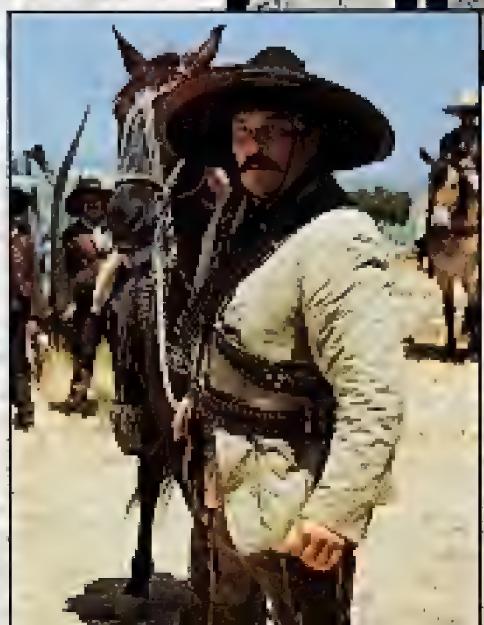
Villa continued his guerrilla activities

as long as Carranza remained in power. After the overthrow of Carranza's government in 1920, Villa was granted a pardon and a ranch near Parral, Chihuahua, in return for agreeing to retire from politics. Three years later, in 1923, Pancho Villa was shot from a bush by enemies and died.

In the two-hour pilot for *The Young Indiana Jones Chronicles*, Young Indy joins Pancho Villa's band of revolutionaries and discovers the reasons for their uprising. He also learns why this outlaw Mexican leader feels so passionate about what he feels is the oppression of his people by an unfair government. "My father grew up in Chihuahua, Mexico, where Pancho Villa was from," says Mike Moroff, the actor who plays Pancho Villa in the Mexico 1916 episode of *The Young Indiana Jones Chronicles*. "I would hear so much about him. He was my father's hero. I had a lot of relatives that actually fought with Villa. My grandfather died of gun wounds in the 30's, but when he was a young man, maybe 15 or 16, he actually fought with Pancho Villa. My aunt, who was one of his lovers, died at 91 and I inherited two letters that were actually written by Pancho Villa to her. It was strange because I heard about Pancho Villa all the time as I was growing up and, all of a sudden, I'm up for the role of this



Right: the real Pancho Villa in 1910, shortly after emerging from the hills to join the Madero revolution. Below: actor Mike Moroff, who portrayed Pancho Villa in the premiere episode of *Young Indy*.



legendary man. The only thing that came to my mind when I got the role was, 'I wish my father was alive to see me play Pancho Villa.'

"At the turn of the century," Moroff continues, "all of Mexico was owned by about 20 families. So you had all this power in the hands of a few people and Pancho Villa wanted a revolution and he started it in the northern state of Chihuahua. He decided that being bandits was no longer good enough. Now, he had a cause and a reason to fight and that was to give every man in Mexico a parcel of land so he could grow his own food. Pancho Villa never drank or smoked because he always wanted a clear mind. He was so into the revolution. He believed he had to change the way of life in Mexico. He wanted to have a free constitutional election to elect the people's choice for president. A lot of people think he was nothing but a bandito, but he believed in some good ideas. He was like Robin Hood to the Mexican people."

"The people from the northern part of Mexico idolize and love Pancho Villa. He's a hero," says Moroff. "Other people in southern Mexico say he was a peasant, he was a barbarian from the north, he was an uneducated man that only wanted blood, power and money. They love Zapata. If you went throughout Mexico, though, you would find 75 per cent of the people love Pancho Villa. I believe that Pancho Villa did what he had to do and was genuinely interested in what was best for Mexico."

Ultimately, after a hair-raising adventure, in which he almost loses his life, Indiana Jones realizes that the fighting in Mexico is not his revolution and leaves with his good friend, Remy, as they travel to Europe to fight in World War I, yet never forgetting the important lesson he learned in Pancho Villa's Mexican revolution.

ALBERT SCHWEITZER

Albert Schweitzer was one of the most remarkable figures of the twentieth century. He was a brilliant philosopher, physician, musician, clergyman, missionary, and writer on theology. His accomplishments, in any one of these fields, could be regarded as a full life's work for one person. However, he turned his back on his previous careers, obtained a degree in medicine, and went to Africa, where, in the tiny village of Lambarene, he opened a hospital for Africans that made him a living legend. Early in his career, he based his philosophy on what he called "reverence for

life" and on a deep feeling of obligation to serve humanity through thought and action. Schweitzer's many years of work as a humanitarian won him the 1952 Nobel Peace Prize for his efforts in behalf of the "Brotherhood of Nations."

Schweitzer was born on January 14, 1875, at Kayersberg, Upper Alsace, Germany. The eldest son of a Lutheran pastor, Schweitzer studied philosophy and theology at Strasbourg, where he took the doctor's degree in philosophy in 1899 and theology the following year. At the age of 21, Schweitzer decided to spend his next nine years in science, music, and preaching, and then to devote the rest of his life to serving humanity directly. His book, *The Quest for the Historical Jesus*, established him as a world figure in theology (the study of religion and God's relationship to man). Before he was 30, he had won an international reputation as a writer on theology, as an organist and authority on organ building, as an interpreter of the works of composer Johann Sebastian Bach, and as an authority on Bach's life.

In 1905, Schweitzer announced his intention to become a doctor in order to devote himself to philanthropic work (the activity of donating money, property, time or work to needy people or socially useful purposes), and in 1913 he became a doctor of medicine. With his wife, Helene Bresslau, who had trained as a nurse to assist him, he set out for Lambarene in French Equatorial Africa. There on the banks of the Ogowe River, Schweitzer, with the help of the natives, built his hospital, which he equipped and maintained from his income, later supplemented by gifts from individuals and foundations in many countries. Interned there briefly as an enemy alien (German), and later in France as a prisoner of war during World War I, he turned his attention increasingly to world problems and was moved to write *Philosophy of Civilization*, in 1923, in which he set forth his personal philosophy of "reverence for life," an ethical principle involving all things, which he believed essential to the survival of civilization.

Schweitzer returned to Africa in 1924 to rebuild the derelict hospital, which he relocated some two miles up the Ogowe River. A leper colony was added later. By 1963, there were 350 patients with their relatives at the hospital and 150 patients in the leper colony, all served by about 36 physicians, nurses, and varying

numbers of native workers.

Albert Schweitzer never entirely abandoned his musical or scholarly interests. He published, in 1930, the book, *The Mysticism of Paul the Apostle*, and gave lectures and recitals throughout Europe, made recordings, and resumed his editing of Bach's works, begun in 1911. In 1965, at the age of 90, Albert Schweitzer died.

In the Africa 1917 episode of *The Young Indiana Jones Chronicles*, Young Indy is an officer in the Belgian army commanding a platoon of native Askaris (native troops in the service of the Belgian army) in the Belgian Congo. Indy, while witnessing great suffering from his fellow soldiers, has the incredible fortune of meeting the legendary Albert Schweitzer, who changes his life literally. On an evening boat ride down the Ogowe River, Schweitzer relates his philosophy of life to Indy: "The hope for a future lies not in governments, or nations, or religions," he says. "Not even in the stars themselves. It lies only in the human heart..."

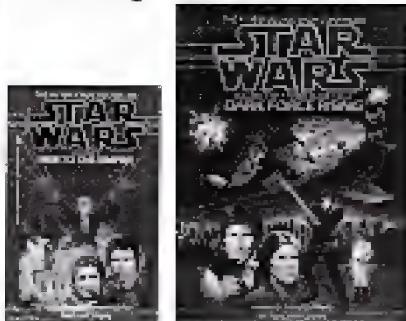
Schweitzer was a genius in the art of living. His work at Lambarene was a testament to his genuine love for humanity and his message of "reverence for life" will endure even longer than his amazing accomplishments. ■

Left: The real Albert Schweitzer working on a manuscript on the steamer Brazza on the return trip from Lambarene. Below: actor Friedrich von Thun as Schweitzer in the African 1917 episode. Schweitzer was one of the most remarkable figures of the 20th century.



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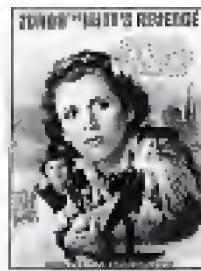
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STAR WARS

RETURNS TO COMICS

By Joe Terwilliger

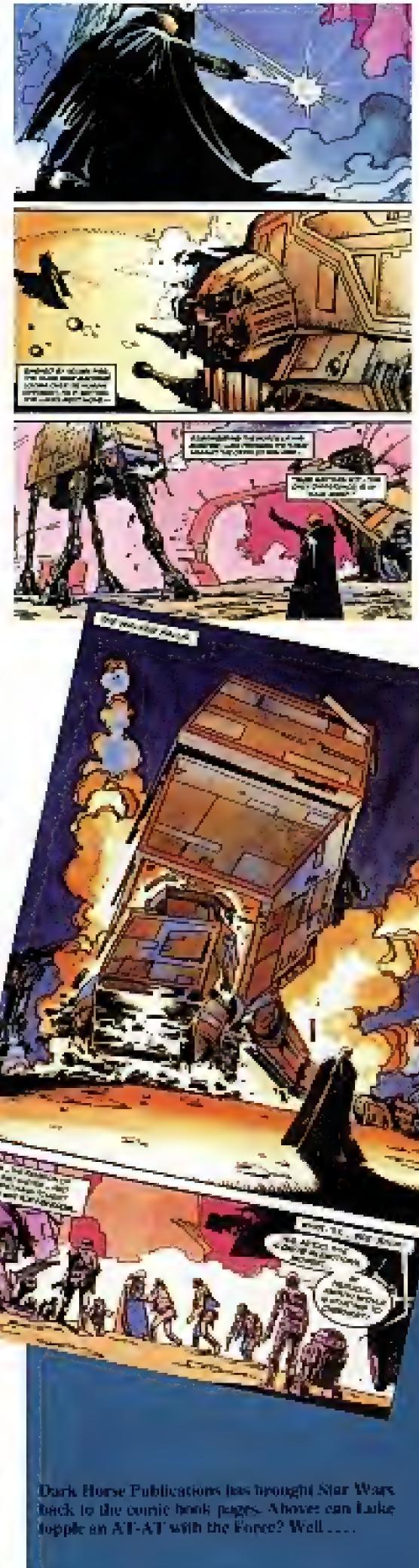
IT'S SIX YEARS AFTER RETURN OF THE JEDI AND THE BATTLE OVER ENDOR. YET THE BATTLE WITH THE EMPIRE IS FAR FROM OVER. CIVIL WAR IS RAMPANT, ESPECIALLY WITHIN WHAT REMAINS OF THE EMPIRE. THE ALLIANCE IS USING THIS OPPORTUNITY TO SOW CONFUSION AMONG THE FEUDING IMPERIALS, USING CONFISCATED STAR DESTROYERS AND OTHER IMPERIAL STARSHIPS TO CONDUCT HIT AND RUN RAIDS ON IMPERIAL OUTPOSTS.

AS THE STORY OPENS IN ISSUE #1 OF STAR WARS: DARK EMPIRE, ONE SUCH RAID HAS ENDED IN NEAR DISASTER; AN ALLIANCE STAR DESTROYER COMMAND-ED BY LUKE SKYWALKER, A NOW FULLY ACCOM-PLISHED JEDI KNIGHT, AND LANDO CALRISSIAN, HAS CRASHED ON THE IMPERIAL THRONE-WORLD'S SURFACE. BUT THERE IS NO NEED TO WORRY — PRINCESS LEIA AND HER HUSBAND HAN SOLO, TOGETHER WITH CHEWBACCA AND SEE THREEPIO, ARE OUT TO RESCUE THEIR FALLEN COMRADES.

The opening scenes of this brilliant new comic book, written by Tom Veitch and illustrated by Cam Kennedy, have captured the epic proportions of *Star Wars* perfectly. But it doesn't stop there. The following pages and issues make it obvious that Lucasfilm managed to get two talented persons with a natural penchant for *Star Wars* to carry on adventures in George Lucas' historic universe.

George Lucas carried *Star Wars* to the far corners of his imagination. Through the original movies, astounding theme music, numerous novels, roleplaying games and comics, *Star Wars* fans could be swept away to other worlds in another time. Comics especially were a great source of sustaining material for the *Star Wars* enthusiast. The original *Star Wars* comic series produced by the comic professionals at Marvel from 1977 to 1986 took us beyond Tatooine and Bespin to new worlds and fantastic adventures featuring our favorite characters (and villains!) from the movies.

Many fans were heartily disappointed at the conclusion of the Marvel series but are now delighted to see the release of *Star Wars: Dark Empire* — a wonderful new comic series produced by Dark Horse Publications. To those who have read the first issues of *Dark Empire*, it is outwardly obvious that great effort was made to revive the epic scope of the original series. Written by Tom Veitch and illustrated by Cam Kennedy, this series will fire the imagination of



Dark Horse Publications has brought *Star Wars* back to the comic book pages. Above can Luke impale an AT-AT with the Force? Well . . .

Star Wars fans old and new.

But what happened to revive external *Star Wars* stories at Lucasfilm? Lucasfilm's Lucy Wilson helps answer this question. "With the book's [Timothy Zahn's Bantam novel, *Star Wars: Heir to the Empire*] phenomenal success it became very evident there was a huge market out there for *Star Wars*." According to Wilson, this started Lucasfilm on an organized effort to bring more *Star Wars* adventures to the printed world.

After a tentative start at Epic comics, the book ended at Dark Horse, where Lucy had contracted to do the *Indiana Jones* comic series. "I believe Lucy was very happy with all the energy being shown at Dark Horse", says Veitch. "They are a strong up-and-coming comics company that has captured a large share of the market in just a few years."

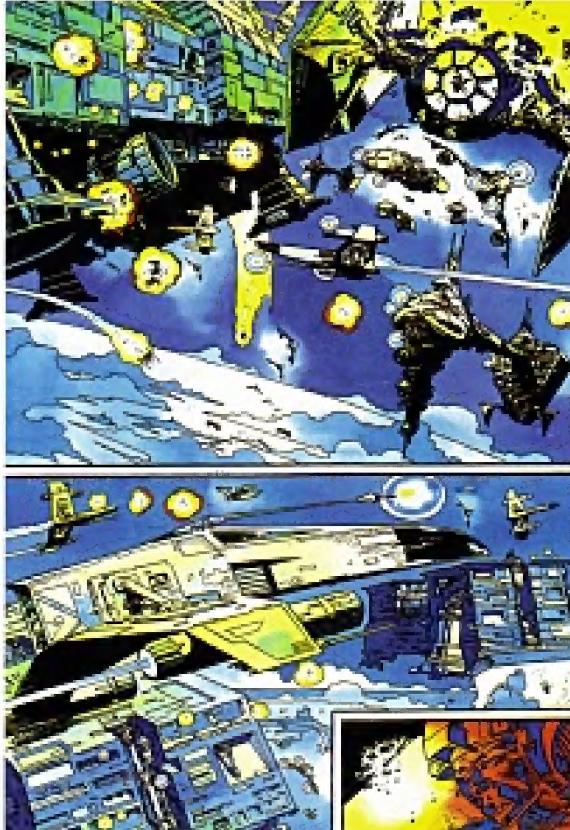
By this time, Lucy Wilson had arranged quite a team for the new *Star Wars* publications. "Because of all the new publishing we were doing, with Bantam doing original publishing for both adult and juvenile markets, I set up a creative team amongst the editors. The West End Game editors, the adult and juvenile editor at Bantam and the editor at Dark Horse. We met so we could agree on which story lines took place when in time after *Jedi* so there would be continuity. All the editors review the material so there wouldn't be any inconsistencies between one story line and the other."

This may seem kind of restricting for a writer, but Veitch comments, "In spite of the fact that we are doing essentially a licensed property with a lot of control from their end, they've given us great freedom to use our imaginations. Almost the kind of freedom they give to the guys who design the monsters and effects at ILM."

Certainly they've taken good advantage of this opportunity, designing a story of cosmic size. "This is the first time *Star Wars* has been done in a comic book form where it's caught any of the scope of the movies," says Dark Horse editor, Barbara Kesel. "The movies are

operatic. They are very big. There's a lot of big action and big characters and here, in the comic, the scale is also big. Tom has left Cam a lot of room to go into the feel of the machines, the sky, the space and the people."

Those who have read issue #2 of *Dark Empire* were probably extremely surprised at the events taking place within. At the outset of the project Veitch and Kennedy wanted to bring back Darth Vader. According to Veitch "Lucy Wilson said to us, you can't bring back Vader, but you can bring back the Emperor..If



Artist Cam Kennedy seems to have a flair for technical excellence in his drawings.

you can figure out how to do it."

"Because of the Clone Wars the next thing that occurred to us was that the Emperor we saw in *Jedi* was a clone. Perhaps he has even been cloning himself for a long time, over and over, because the Dark side eats up his physical body." What will happen to the Emperor when each new body decays and dies? Veitch gives hints, but only future issues will tell. "Suffice to say," Veitch goes on, "by issue #5 we will see a young Emperor emerge from the Clone labs and face off with Luke

Skywalker."

However, the Emperor isn't the only old villain to take the stage. Boba Fett, an invariably popular villain from the last two movies, will be revived in a future issue. "There's no way he could have died; he was too popular among the fans!" says Veitch. "We'll also be bringing back another bounty hunter, Dengar, who didn't get much more than a cameo in *Empire*. Even the Hutt will get a walk-on."

Villains will naturally get a lot of attention in this comic series, but many interesting changes will be taking place with the heroes. Han and Leia are now married and have two children (whereabouts unknown, but likely are safely tucked away from the clutches of the Empire).

And Luke is faced with a serious decision after confronting the reincarnated Emperor in issue #2. Lando Calrissian and another fan favorite, Wedge Antilles, will be leading the Alliance forces in a defense of Calamari, Admiral Ackbar's homeworld.

"I think as regards this series we are just going to get into the characters the way we understand them and then maybe branch out a bit," says Veitch. "We bring in a female character from Han's past, Salla Zend, who is a Corellian pirate like Han. She shows up in issue #3, so that adds a little modification with Han. We also invent this planet, Nal Hutta, which is one of the principal Hutt worlds and a nexus of their gangster activity."

"In this series we don't actually land on Nal Hutta, but we visit its spaceport moon, Nar Shaddaa, a kind of distant cousin of the Death Star, with cities covering its entire surface. The cities, which have been built up over centuries, are divided into sectors where humans and aliens cut their deals with the Hutt. And, of course, there is a Corellian sector which is fairly large. According to the history we have described, Han actually hung out on the moon for a few years back when he was younger, after he got booted out of the academy. This moon is also where he met Lando."

A lot has happened in the six years between *Jedi* and *Dark Empire*,

years between *Jedi* and *Dark Empire*, a lot of which is still in the works. "Year five is Timothy's novel, and I think they're doing some other things before that even." Lucasfilm's Lucy Wilson confirms this. "The juvenile novels are going to take place in the five years after *Return of the Jedi*. The adult novels and the comics would take place at the end of the juvenile novels [six years after *Jedi*]."

Lucasfilm is eager with suggestions and working with the writer and artist. "Actually I will send in a script and Lucy will say 'Wouldn't this be better...' I mean they give us a lot of good ideas. Sometimes strange little arguments will come up. Like whether, for instance, Luke Skywalker can tip over an AT-AT with the Force. We said he could and some people said he couldn't," he laughs.

In the last four pages of each issue, Veitch has compiled even more background information to catch the reader up to this time six years after *Return of the Jedi*. "I used stuff I had written just from my notebooks and some new stuff written especially for the text pages. I worked with the material established by West End Games and the novels. But basically, of course, the three films are the root source everyone's working from, and when creating new 'Star Wars History', we always refer back to them as the ultimate authority.

"In the first issue, for instance, we tried to give a complete overview of what's known in the Force and the powers of the Jedi. This involved watching the films very carefully and several days of intense research. The

final text which was submitted to Lucasfilm was fully footnoted.

"At some point during the Dark Horse process," Veitch continues, "Lucy was sending the scripts to certain people at West End to review and they wrote back a very detailed commentary on what they thought.

That was very helpful. That's one of the things about doing this series, a lot of people have been putting in their 2 cents and you find, that with writing, this stuff helps you remember things from the movies that you hadn't noticed."

But there was a lot more involved in this comic than just writing. Cam Kennedy, who was born and raised in Scotland, and now lives on an isle in northern Scotland, had

quite a chore with the illustrations. Kennedy comments, "All the artists I talked to said that they would never want to draw a *Star Wars* book because all the machinery involved was too overwhelming." Kennedy, however, seems to have a flair for all the equipment and technology in his drawing for *Dark Empire*. "I guess it was because my father was a mechanic so I was exposed to a lot of that when I was younger. When I was in school, too, my friends and I used to make spaceships out of used model parts. They came out looking a lot like the ships in *Star Wars*."

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"There's no way Boba Fett could have died. He was too popular." – Boba Fett faces Han Solo in this intermediary inking from issue #4.

Kennedy. "I think a lot of the influence I had when I was younger helps me," says Kennedy, when asked how he captures the feel of *Star Wars* in the comic. "Most artists say they get the 'feel' for something, but I don't think that really applies to how good you do at one thing or the other. Some artists are naturally going to do better than others, it's just a matter of who you are. I guess I was fortunate to have a style and perception similar to that of those who created the ships and things for *Star Wars*."

Because of the established working relationship on their previous Epic comic, Kennedy feels comfortable working with Veitch. "Sometimes Tom may write too much dialogue, which is ok, but there's just so much you can do with different angles and stuff. Two pages of talking I can handle; but three pages is too much. So I'll call Tom and we'll work out a way to condense the talking or add some scenery, whether it's a spaceship flying by or a monkey wrench," he laughs.

According to Veitch all the dialogue in the original scripts is subject to revision once the pencil art is in. "Cam will bring out something in a character or in a dramatic sequence," explains Veitch, "and suddenly my brain will switch on and I'll hear the scene in a whole new way."

Kennedy also had a chance to modify some of the characters...a little. Like, for instance, Luke Skywalker's eyes. "I wanted to get rid of that blue-eyed-farm-boy look; he's a Jedi now! He's grown up, too, and so his looks are going to change. I guess the eyes are part of the change." Veitch goes on to comment, "When we originally started to do the book, we thought, Luke's been through a lot. He's matured. So Cam

Cam Kennedy (left) and Tom Veitch at Cam's house in the Orkney Isles, Scotland.



drew him as a forty-year-old. He's not really that old, but being a Jedi warrior takes a lot out of you!"

"Cam's work is excellent," Veitch says. "He started on the project in 1989, and the artwork he's doing now is twice as good as the early stuff, in my opinion. The new bounty hunters and creatures he's designed look as good or better than the ones in the movies!" About Kennedy's mechanical drawings, Veitch adds, "I love his *Millenium Falcon!* And he probably did it just from memory!"

There is something to be said for such a close working relationship as with Tom and Cam even though they live more than 3500 miles apart. "The thing about comics is you work in isolation," says Tom. "I work in a room by myself, and Cam works in a room by himself. Once in a while you get together and have a few beers. But actually if he lived within driving distance I'd probably go and see him more." However the distance doesn't seem to matter that much. "We're on the same wavelength. I met Cam back in '87. He was working in British comics, and he made a special trip to the States looking for American assignments. I met him at a friend's house. My friend called me up and said 'I think you ought to meet this guy. You guys think alike.' I came over and we talked and one thing led to another."

With brilliantly painted and energetic cover artwork by Dave Dorman, the vividly written introductions, script, dialogue and back ground information of Tom Veitch, and wonderful illustrations of technology and characters by Cam Kennedy, this comic book production is quite a piece of work, and bringing it together certainly takes some effort. Editor Barbara Kesel explains some of what's involved with producing *Star Wars: Dark Empire*.

"The basic genesis of an idea like this is that the writer or the writer/artist team put in a proposal; what type of story it will be, sample artwork, how many issues and so on. In Tom's case, the story line went to Lucasfilm to be approved; just the basic outline. And then after that, on each particular issue, the script comes in for approval."

Once the issue is approved, Cam

Kennedy does pencil roughs of the entire issue which he sends in. Based on these roughs, Tom Veitch does a refined script based on any new inspiration he may get from what Cam has drawn, along with a layout of where the dialogue and other text balloons go.

From there the copies of those penciled and lightly balloonned pages go out to the letterer, Todd Klein, who creates the lettering template that goes over the painted page. During the time Veitch is doing re-writes, and while lettering is done, Kennedy is working on the painted page.

After his detail pencil artwork is approved, Kennedy goes in and inks the artwork. The painting is done with transparent water color dyes on top of the inking. It's a unique process which has aroused interest in other artists, a few of which, after studying Cam's technique have duplicated it in their own artwork.

The remaining printing process involves photo-merging the painted pages with the letter balloonned overlays.

But what is in the cards for future *Star Wars* comics after this series is completed? A sequel to *Dark Empire* has already been approved by Lucasfilm and is in the works at Dark Horse. "We definitely have plans to do more comics," says Wilson. She continues, "Actually another thing which Dark Horse is doing involves a *Star Wars* strip that ran in the newspapers for two and a half years by Archie Goodwin and Al Williamson. What Dark Horse is going to do is take that material and work with it a little bit, along with Al and Archie to make it so it doesn't read like a daily syndicated newspaper strip, but so that it works like a comic magazine. Al is doing new covers and they have some other really well-known artists that will be doing covers."

It's been a long time since *Star Wars* first appeared on the silver screen, and almost ten years since *Return of the Jedi*. Yet despite the time lapse, it's obvious that this magical, mystical and vast universe still catches the imagination of people young and old. With more comics and more novels in the works, we can be sure *Star Wars* is far from forgotten. ■

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